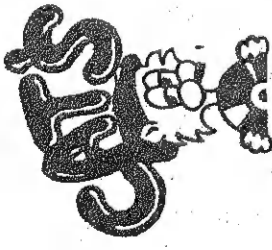


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NASHVILLE INTELLIGENCE REPORT

NO. 16
SEPT. 1983

FREE

THE REPLACEMENTS
**AFRIKAN
DREAMLAND**
AND MUCH MORE



FACTUAL

Nashville Intelligence Report

SEPT.

FREE

News + views
Review

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AFRIKAN DREAMLAND

My first encounter with AFRIKAN DREAMLAND was in 1979 in Lanny Glick's attic apartment on Lower Broad. Hunter and I stopped in to say howdy, and met bright eyed, smiling Aashid. We promptly drifted into proofing their first album jacket. I was romanced and fell in love to the music of Afrikan Dreamland. Though David and I have parted ways, Afrikan Dreamland is still part of our lives.

ANNIE LAURIE

A far remove from ver average band---Jah be praised---one that's perdured for a full three to five years in the same Nashville we know and love where truly innovative bands get their plugs pulled overnight: AFRIKAN DREAMLAND is a few good men who always appear with vet more exotic sound-makers for the public ear each time they prepare a performance for our enjoyment. Go. Give in. Get loose. Become. with them, ONE HEART.

HUNTER HARVEY

NIR: It's five minutes before you go on the stage. The majority of the audience knows and loves you. The others walked in off the street. How do you approach that? Do you go on feeling One Heart?

Aashid: Well the way we do that is to go on stage and look over the audience. If the faces are familiar, you know what to do. If not, you do a reggae version of something they know and they sav ahhh. See, music is the pure form of communication. It is instant. Just because someone hates you doesn't mean it's not a One Heart situation. Hate doesn't knock out the One Heart. It would be there even if I didn't believe it.

NIR: Other than the obvious musical influences, who influenced your music most?

Aashid: Tell me who the obvious ones are, and then I'll tell you.

NIR: Bob Marley, Peter Tosh...

Aashid: Taj Mahal, Jimi Hendrix, and Bob Marley were most influential...

NIR: Is that for you or the group?

Aashid: My most. We are all individuals. We don't even listen to the same kind of music.

Darrell: John Lee Hooker, and Hendrix, and many musicians from Continental Africa--Ibrahim Camera and many more.

NIR: Your musical ties all seem to be from the 60's, and Africa. It's reported you sav ALL music originated in Africa. Why do you sav that?

Aashid: Because all life started there. Life didn't start in the North Pole.

NIR: What about Mesopotamia? The Fertile Crescent?

Aashid: That's it! That's Africa. I mean, some people don't even think that Egypt is Africa.

Darrell: Africa is a poor choice of words, because Africa existed even before the coining of the word.

Aashid: According to historical studies, that Fertile valley, the Garden of Eden, was African people. People with black skin and wooly hair.

Photograph: J. Clark Thomas



Mustafa: Like Noah and them.

Aashid: It's a drag that we have to be so into the color thing. It's a drag that it's been put upon us so heavy. When you think of somebody, you always think of their color. The first thing you think of is the face. You never forget if the person is a man, or a woman. Next, you never forget the color. What I'm saying is, that we are prejudiced beings. It's too bad that we've done it along a color line and used it like we have.

NIR: You sav "One God"--does that incorporate the male and the female?

Aashid: I think that for me, God is a man and for you, Annie, God is a woman. I say He when I'm talking about God 'cause I'm a man. I'm relating to what I am. I think a woman should say She. Ever since man have been oppressing women, it's been common for women to think He, too. It's like there's some guy up there with balls. That's wrong. It's about the I. It's about the oneness. God is existence...Jah is everything.

NIR: So Jah is both Male and Female?

Darrell: Why limit the deity?

NIR: Are we all, then, manifestations of a God head?

Darrell: We are trying to ascend to a state where we can fully realize the essence of our call.

Aashid: We are just as important to this as God is. See, God couldn't exist without us either.

NIR: Then what is God?

Aashid: It is us. The I, I and I.

Darrell: One life force. One total life force instead of many bodies, many spirits.

NIR: Could you achieve that oneness without your music?

Aashid: Without the music? The music is everything!

NIR: Could you do what you're suggesting and also do other work, say at a retirement home?

Aashid: No. That's not my calling. For some

people, that would be playing music. Because that's a necessary work. That's a positive thing.

NIR: Did you catch the music calling early?

Aashid: I've done it all my life, but as far as to playing it and putting it in a significant spiritual setting, that's something I've been aware of for about the last five or six years.

NIR: Isn't that about how long you've been in Nashville?

Aashid: No. I've been here three years. Maybe four.

NIR: Where did you people meet?

Aashid: Here. In Nashville.

NIR: Are any of you Nashville born and bred?

Mustafa: I was born here. I lived here till I was eighteen, left, and came back.

NIR: Where did you go?

Mustafa: Michigan. I sought knowledge in universities and elsewhere. I learned some things and I came back and tried to apply them.

Darrell: I came to Nashville as a teen. I was born in Texas. I was educated here, in the Navy, etc.

NIR: Did you make music when you were in the Navy?

CONT'D ON PG. 2

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FACTUAL

by Allen Green

Factual are survivors. While local bands have come and gone constantly over the past few years, Factual is still around and still making quality music. Despite numerous personnel shifts in the early days, the band has continued to grow and develop into an entity that is greater than the sum of its parts. Robb Earls, synthesizer & vocals, is the only founding member left in the band; Bone Brown, drums and drum machine, has been with them since summer '81; Johnny Hollywood, bass & vocals, since Fall '81; and Skot Nelson, guitar & synthesizer, is the newest addition, having joined up in Spring '82.

Factual has always been, according to Earls, "a band at the edge of technology". They were using drum machines, for example, long before the trendy synth-pop bands made drum machines a common sound in commercial radio. They challenge the term "synth-pop" or "electro-pop" that

is so often stuck on them simply because of their use of technology, preferring to refer to themselves as "conceptually psychedelic electro-rock" stressing the difference between rock and pop. Though, as anyone who has heard them will tell you, you simply can't describe the Factual sound in words. They are, at once, mechanical yet smooth, easy yet persistent, pleasant yet sinister, and on a good night, it's easy to find yourself leaving a Factual show in a daze, not quite sure of what had just happened to you. They are truly a sound for the 80's, and they may be the best band that this area has to offer.

Factual on vinyl is the same story. Even their early work on assorted local compilations have an air of magic in them. Their self-produced single of last fall remains one of the most vibrant pieces of vinyl to come out of this area, indeed this region. Your Way/Think To The Beat garnered a good deal of independent airplay and numerous fine reviews (including a review in Goldmine, and a pick of the week

in the granddaddy of them all, Billboard). Their latest offering, a four song mini-album, maintains the high standards they've set for themselves. Side A is Factual's trademark song "Psychotic Romance", a five and one half minute mini-epic whose sound embodies all that is Factual today. Side B includes the instrumental "Institutions" as well as two other Factual favorites, "Wire & Chrom", and "Standing Alone". The disc was recorded on state of the art gear and should be a welcome addition to the collections of Nashville new-musik fans.

N.I.R. Your previous recordings have had a more beat-oriented feel, while this latest one is characterized by thick, lush, almost ethereal textures...

Robb: I think one of the things that's making it seem that way, is because we have a little bit different sound than we did when we did those other projects. We have come into our own sound more than we were then. That sound is more of an ethereal sound overall. Let's face it, in this band we have a semi-psychedelic sound. It's dance-oriented, but it's conceptually psychedelic in a certain sort of way.

CONT'D ON PG. 6

PRAKTIKAL STYLISTS

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AFRIKAN DREAMLAND
CONT'D FROM PG. 1

Darrell: Well, I bought a conga drum when I was stationed in Virginia. I had to have it, but I didn't know why at the time. But then certain things happened in my life where I became one with the drum. I centered with it.

NIR: Aashid, where are you from?

Aashid: I dropped out of the chutes in W. Va. In '42, passed thru here during the 60's, came back here in '79 and in 1980 I met Darrell and that's the reason I'm still here. I definitely would be gone by now if it had not been for AFRIKAN DREAMLAND.

NIR: Where did you meet Mustafa?

Aashid: Darrell and he were already friends. They were already doing some musical things together. Darrell and I started playing together, and we called ourselves the A.D. -- Aashid and Darrell. Mustafa was in law school in Texas... Darrell had told me about this other guy he was playing with, and I had to meet him, so when he came it was just automatic. Darrell and I had already played around a little bit, so when Mustafa got out of law school, he joined the group. We were still called A.D. and I knew that wasn't going to work. So I had a vision one night and I saw AFRIKAN DREAMLAND, and I saw the A.D. connection... and everyone thought that was our name all the time.

NIR: Aashid, what did you want to accomplish when you brought your guitar, tapes, briefcase, etc., to Nashville?

Aashid: I wanted to spread the message of truth. The message is concerned with all the oppressed people on the planet. That's what our music is about. That's what music is about! That was the purpose of music. To communicate from village to village. To pass on the truth from people to people. To stimulate their thoughts. To make them think, not to tell them what to do. 'cause we don't know what to do either, but we know everything being done in this part of the world is being done wrong. It's being done backwards. The system is a fraud.

NIR: Does your music incorporate your philosophy of life the other way around?

Mustafa: WOW... is freedom love or love freedom?

Darrell: Well, music is a medium through which God grants us travel, which is a heavy vibration if you open yourself up. It's up to you. But if you make that choice, then you should be open. You should be ready to dance!

Aashid: My music definitely comes before the philosophy thing, because I played music long before I had the philosophy.

Mustafa: It's like being of creation, and trying to determine the creator.

NIR: Mustafa, how do reggae and the study of law intermingle in one brain?

Mustafa: Law is an African study. It goes back to the Egyptian mystery system, to the Hierophants. Reggae music is African music. The positive movement. The evolutionary movement of people freeing themselves from the yoke of all oppression. It's about people standing up for their rights. It's about standing up for your rights as a member of the universe!

NIR: Looking ahead, what will AFRIKAN DREAMLAND be doing in 1990?

Aashid: What I see is AFRIKAN DREAMLAND becoming a living entity. We can be in different spaces and doing different things, different positive work, and we will still be getting the message out. We would have opened an institute of learning for young people to learn the truth about history and alternative ways of living, of health and well-being.

NIR: A free school?

Aashid: Definitely. That would be the best thing we could do with any money we make. These old folks are set in their ways. And I'm not a teacher

I'd put my money into people that were. I don't do that work, Darrell and Mustafa do that.

NIR: When I'm 64, what will I think of when AFRIKAN DREAMLAND comes to mind?

Darrell: You're gonna think, "Boy I'm old."

Aashid: Well when you hear our latest release, your gonna say, "Damn, these cats are still trying to make it!"

NIR: Disarmament Rally. June 12. Dag Hammerskjold Plaza. How did that come about?

Aashid: We were involved from the beginning. We played Milwaukee in 1981 for the "Mobilization For Survival" which is a coalition of many groups. A lot of people became aware of us because of that concert. We got a call from one of the coalition members telling us about the Most Important Meeting Ever to be held in Central Park West in New York. We didn't have any money, so we pooled and got enough for me to go. Caught a plane and went to this meeting. And that's what they were planning, to do this big thing at the UN. There were all these artists and activists building up to the U.N. action. We were part of the whole planning... in fact, we were trying to get people and bands from Nashville to go up there, but we couldn't get any cooperation. They were afraid to take a stand against Nukes.

NIR: Who did you approach?

Aashid: The Piggy's, others. It didn't matter what kind of music they played, it was the idea of taking a stand if you don't want to burn. The planners told us that if we got enough people from Nashville, they would do a whole Nashville thing up there. But we got no cooperation.

Jennifer Boler at Cashbox wrote the first nationally published article about it. I came back from the meeting and she believed in it. Then after it got out and got more coverage, all the stars wanted in. They saw that there was going to be more than a million people there, so here comes Bruce Springsteen and James Taylor. Taylor was at the original meeting. He left after five minutes, 'cause he was having trouble with his wife. Joan Baez and Jackson Brown? Same thing. They said, "If there's going to be a million people there, we are going to be there." And they brought all their power in. So we played the UN, and they played Central Park. We played the drums to start off the march, and that was really an honor. They held the crowds back with an arm barrier, but let the people go when we started playing. And the Buddhist Monks were there playing their drums with us.

Darrell: They had walked across the United States carrying their drums just to be there.

Aashid: We started the march, then had to go around all these people (I never saw so many people!) to get to NYU to do a concert with Holly Near for all the organizers. There were 1400 of them at the dance, and I'm telling you, they ROCKED!

NIR: So what's been the outcome of all your time and effort on July 12?

Aashid: Here's the outcome of the whole thing. There were a million and a half people there. For every one there, there was twenty that wanted to be there, that want to Shut It Down! That's a lot of positive energy. That many people there and no violence. A lot of smiling faces. Even the cops were wearing "No Nukes" buttons.

Mustafa: Yeah. And asking, "When's the reggae gonna start?"

Aashid: The police were trying to help us do things. I couldn't believe it. I never had no positive vibes from them before.

NIR: What's going to be the long term effect of it?

Aashid: That it will touch people all over the world. There were people from England, Sweden, Africa and Germany, all there with their flags. It was beautiful. It means that we are going to survive on the planet. We tend to care more if we see that other people care.

NIR: But we aren't in power.

Aashid: But we are in the Power. We are the Power. The Power is in the people.

Hi there. Yes, I have returned from my summer absence in all too sunny Augusta, Georgia. I'll tell you all about it sometime (especially if you'll buy me drinks during the telling). My main reason for this note is to let you know that all is well here at the old N.I.R. and that we anticipate many more issues with continual refinements and improvements. I also want to thank Sally, Loren, Allen, and the rest of the "staff and helpers" for keeping the paper alive and well this summer and for making substantial improvements in the layout and general "readability" of the articles. It sounds like the past few months were good ones; let's hope we keep getting good groups into town and that the talented bands from here will continue to please. Believe me, I'm ready for some good times after a long hot summer in Disgusta, GA.

-----ANDY

P.S. The summer was not a complete waste. Look in our next issue for interviews with LOVE TRACTOR, an audio-discography with Danny Beard, head of DB Records (FVLN, LOVE TRACTOR, CH CK, and the SWIMMING POOL Q's label), and my VINYL column together with my thoughts on this summer's sounds. If they're nice, I might even let the rest of the staff write a few things (just kidding gang!)...

P.F.S. If you subscribe or have written to us, and are wondering why you haven't heard from us, don't give up hope! There was a malfunction in our mail room causing things to back up whilst I was away. I am in the process of making everything alright again and ask your patience. Don't let this discourage you, though, keep those cards and letters coming.

NASHVILLE 2108 Hayes St. #411
INTELLIGENCE NASHVILLE, TN 37203
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EDITOR & PUBLISHER: ANDY ANDERSON
ASSOCIATE EDITOR: LOREN GERSON
STAFF HELPERS, GOOD PEOPLE: ALLEN GREEN, SALLY REAMES, RICK CHAMPION, ANNIE LAURIE, HUNTER HARVEY, LAURA FAXMAN
LETTER GIRL/GRAPHIC: LYNN CUSLEY
PHOTOGRAPHER: BEVERLY BLACK
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JASON AND THE NASHVILLE SCORCHERS are looking for a soundman. No experience necessary. Call 298-5220 between 12 noon--6pm if interested.

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NIR: We don't have the bucks?
Aashid: We have the energy.
Mustafa: Their bucks aren't backed up by anything.
Aashid: If the people hook up together, they don't need money.
NIR: What force would it take to unite the people?
Aashid: It's already going on.
NIR: One Heart.

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Th **AIR**



Local News

Oh Boy! Here comes another local compilation! Only this time, it looks like they're doing it right. The organization responsible for this latest effort is Nashville's beloved 91 ROCK, a.k.a. WRVU. It will be in cassette format and will consist of cuts submitted by the artists in an already-completed format, so the studio politics that plagued our last local compilation should be absent. The line-up so far is quite impressive: Practical Stylists, Factual, African Dreamland, The Delta Hurricanes, Bill Lloyd (whom you may recall as Go Jimmy Dub's auxiliary guitarist/drummer when they performed at the 1st annual NIR Benefit show). Other artists TMA may also be included as soon as some details are worked out. As of this writing, 91 is still trying to decide what to call this release, and they're also looking for cover art. The release date for this project is Oct. 1 and I, for one, have my Walkman warmed up and ready to go! Incidentally, this release date loosely coincides with the long-awaited WRVU POWER INCREASE! Now all you people who live more than a mile or two from VU can pick them up just as clear as any other station in town!

Well, it's official. Young Grey Ruins is gone. They dissolved after the departure of saxman Cheek Smartt. Guitarist Shannon Wiggon and bassist Barry Nelson have formed a new band called Shadow 13, whose debut onstage should be happening soon. Chaz Orr, IGR's drummer, has been incredibly busy lately working on the cover art for the forthcoming Factual mini-album. Vocalist Sam Matthews is laying low, but we're confident he'll emerge with a new endeavor sometime soon.

Even though C.P.S. disbanded last month, they did regroup for an east-coast mini tour that took them to Washington D.C. space, and New York's legendary CBGB's among other spots. C.P.S. had a certain style about them, and I'm hoping that on this tour, they found a way to resolve their differences and stick together. Also breaking out on the road in August: Practical Stylists, sharing the bill with Civic Duty at Atlanta's famed 688 club; and Suburban Baroque with a Saturday night headline show at The Bistro in Atlanta.

Speaking of P. Stylists: Their hot new single is being pressed as I write this.. watch for it. Also, the first release from local phenomenon Minimalogic, a cassette, is imminent. Radio Static, whom last we heard "blew how how how off the stage", are again performing after resolving some personal problems...watch for Sabre, a new "dance-rock" band including Chip Staley, formerly of The Evidence and before that The Puppets.

Elliston Square broke new ground locally with the first legitimate video night. An Elektra/Asylum promo-representative, and local radio personality/journalist Laura (Loren) Steele served as MC's and a good time was had by all. Three incredible Yello clips were the featured attraction. Clips by Ebn Osn, Alan Vega, X, etc. were also presented (don't ask about the "too not for WRVU" Eric Martin clip, you don't want to know). The only thing that could've been better was the sound quality, it did leave a lot to be desired. After the video portion of the show was over, The Wrong Band took the stage for their brand of entertainment. Everyone had a good time despite the heat, and Elliston Sq. is talking of making this a monthly occurrence if Nashville will support it. There was no cover for the video part of the show and 25 people even walked away with a free Yello limited-edition 3D picture-disc...cheap thrills!

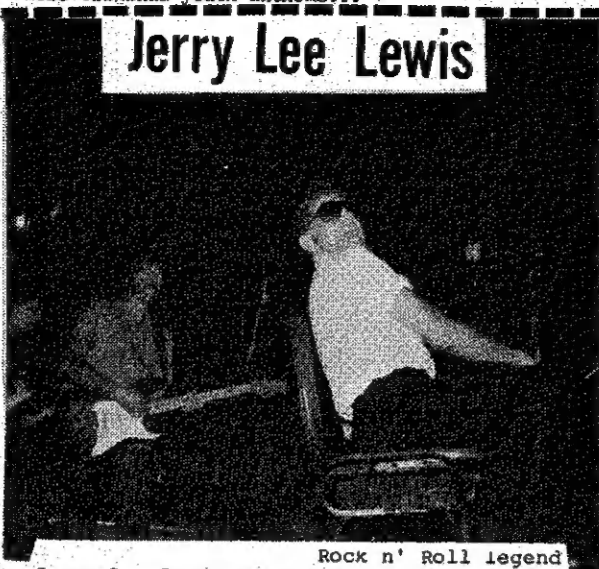
LATE BREAKING LOCAL NEWS: The Bunnies, as we know them, will be no more later this month. Their guitarist is relocating to Chattanooga for purposes of higher education, and rather than try to replace him, they've opted to dissolve. There may be one last chance to see them perform...a tentative outdoor "beach party" at Springwater later this month (also on the bill: The Times).

LATE BREAKING REGIONAL NEWS: Memphis' leading new-music band, Calculated X, have released a second EP...or at least will have released it by the time you read this. If it is as hot as their first EP (which reached #6 in their local FM AOR station's charts), then we're in for a treat. Look for it. Incidentally, Calculated X, whom Nashville knows best for their cover material, are now playing about 75% original material, and are writing more all of the time.

ADDITIONAL REGIONAL ITEM: Modern Mannequin's, from Atlanta, are considering a move to San Francisco (They complain about only having 2 or 3 new-music clubs in their area, I find it hard to pity them for that, living here in music city USA, the land of mediocrity). Synthesist Jayn is no longer with them, and their girl singers, Jill and Sindy, are now playing guitar and synth with the band. Modern Mannequins have also a follow-up record to their highly-recommended debut single.

MEANWHILE, on the club scene, FLANIGAN'S, long time disco/rock club, will be introducing "new-rock" to its patrons. Starting in September, every Thursday will feature hot new music performed by local and out-of-town groups and an open dance floor so you can get down to the latest DOR tunes between sets. Call Jim Etts at 834-3065 for bookings and more info...Get Well Soon wishes go out from N.I.R. to Kelly, lead singer w/ Mary Kay

& the Cosmetics (at least that's what they used to be called) who we heard broke her arm in a car accident... SMILE, YOU'RE ON THE 6:00 NEWS!--- Channel 4 and Lonnie Lardner are reportedly taping around town for a series of stories examining the "new wave" in Nashville and what it means for Music City. One of the spots apparently will focus on faves JASON AND THE NASHVILLE SCORCHERS whom Channel 4 filmed recently at Atlanta's fab 688 club. The series will air later this month. ...Don't forget to come out to the Second Annual LAST CHANCE DANCE PARTY on Labor Day, September 5 which will feature STEVE EARLE, THE WHITE ANIMALS, and special guests the WIRES. Music will start at 7:00 and run till 11:00 and, as always, it will be absolutely FREE...FLASH-FLASH-FLASH--- Contrary to what was reported earlier, C.P.S. has not broken up. Pat says Dave was just misleading the press again. C.P.S. will return to the club scene in about a month after they work up some more original youth anthems...



Rock n' Roll legend Jerry Lee Lewis showed Music City that he can still bang out a hell of a piano when he performed two shows, Aug. 19 and 20 at Peewees Club and Lounge. "A Nashville legend under a streetlight on a hot summer night 20 feet away pounding out classics like 'Whole Lotta Shakin' Goin' On' and 'Great Balls of Fire'. Ya can't beat that!" Elvis impersonator Elvis Wade opened both shows.

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FUROR OVER FERVOR 3

IN OUR LAST ISSUE, we ran a review of the new JASON AND THE NASHVILLE SCORCHERS mini-album that Staffer Allen Green had written. We got these letters in response and are running them for your eyes and thoughts:

Mr. Green—

It greatly disturbed me to read your review of Jason and the Nashville Scorchers' release "Fervor"; your lack of knowledge and insight into music (country or otherwise) is appalling! Why wouldn't you judge any record on its own merits—instead of your definition or the standards the Scorchers set for themselves. I, as an N.I.R. reader am a lot more interested in a thoughtful review of any record than I am in the month-to-month movements of Suburban Baroque that appear in every issue.

Sadly and Sincerely,
Tom Littlefield

Dear NIR:

.....(opening edited out due to space)... It would seem that NIR would have been able to find someone with a higher level of musical knowledge and understanding to review a record by a band that has done more to revitalize the Nashville music scene than any other has in recent memory. Mr. Green may have a wide-breath of understanding for some things, but obviously not for rock 'n' roll roots or mathematics (since when is 4 of 6 75%?!). Perhaps if he had bothered to pay attention to Jason's songs before listening to the record, he would not have been so "suprized" by the "restrained" performances and "quality" lyrics. It is ironic that, as intelligent and well-written (not to mention favorable!) reviews of Fervor are appearing in newspapers and musical journals all over the country, Nashville's new music publication gives a review so shallow that it doesn't even mention any particular songs and relies solely upon a comparison to the Scorchers' live shows as a criteria for measuring the record's artistic merit.

(Edited Due To Space Limitations)

.....Hopefully the Nashville music media will do its part in making the Nashville audience more intelligent by being a little more intelligent itself. NIR has lost a great deal of credibility by the recent scribblings of Mr. Green, and the damage done to its reputability by the Fervor review will be hard to overcome for many. It is sad to think that some people will no longer read the only publication covering Nashville's "new music" because they cannot take it seriously, but this may well happen if its recent brand of journalism doesn't change soon. Well-informed writers offer valid praise while ignorant ones offer nothing... (rest of letter omitted)

Sincerely,

John D. Shine NYC, NY

ALLEN GREEN'S RESPONSE:

When I'm given a record to review, I listen it objectively, then review it as fairly and honestly as I am able. You are as entitled to your own opinion as I am to mine.

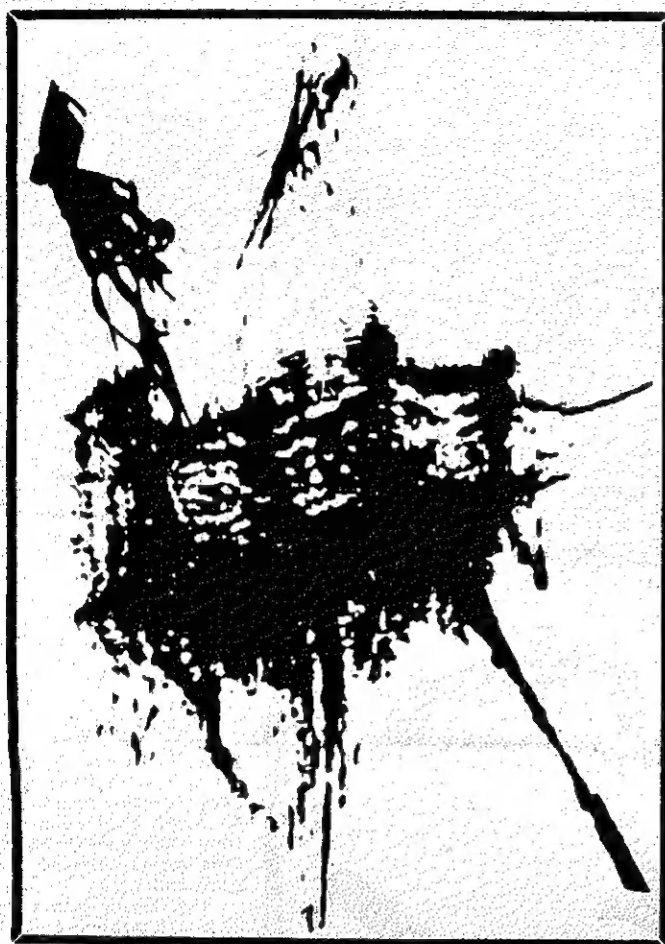
Allen Green

WHAT ANDY THINKS OF ALL THIS BREW-HA-HA:

I think if I had reviewed Fervor I would have said that it was a fantastic record. I would have lavished praise on not only the songs, but on the razz-dazz and crystal clear sound as well. I would have noted the "hit single" potential of "Help There's A Fire", cooed and awwwwed over Jason's voice on "Pray For Me Mama (I'm A Gypsy Now)", and babbled on for a while longer about the knockout punch Jason and the Scorchers tack into every song, particularly "Hot Nights In Georgia" and "Both Sides Of The Line", before raising Jack and the band for delivering another hot slab of fine rock and roll and recommending it highly to one and all. BUT I DIDN'T REVIEW IT, which is probably just as well since then people would say we were hyping the Scorchers just because they advertise with us and because they're my friends. Everyone has their own opinion on the appeal of Jason and the Scorchers and I really don't think one review is going to change too many people's minds one way or the other. If you like a record, buy it. If you like a group, buy their releases. Don't think that just because one writer on this staff doesn't like one release (be it Fervor or Lost Weekend) that this paper has lost its dedication to the local scene. We're all just writing what we think; if you agree with it, fine and dandy, if not, write and tell us what you think and we'll print it. But no more attacks on the paper or writers; We are not gods; we do make mistakes.

Finally, I think it's a darn shame we had to use up all this space just to set things right and calm everyone down. I would have much preferred to have stuck my record reviews in this space...

FACTUAL



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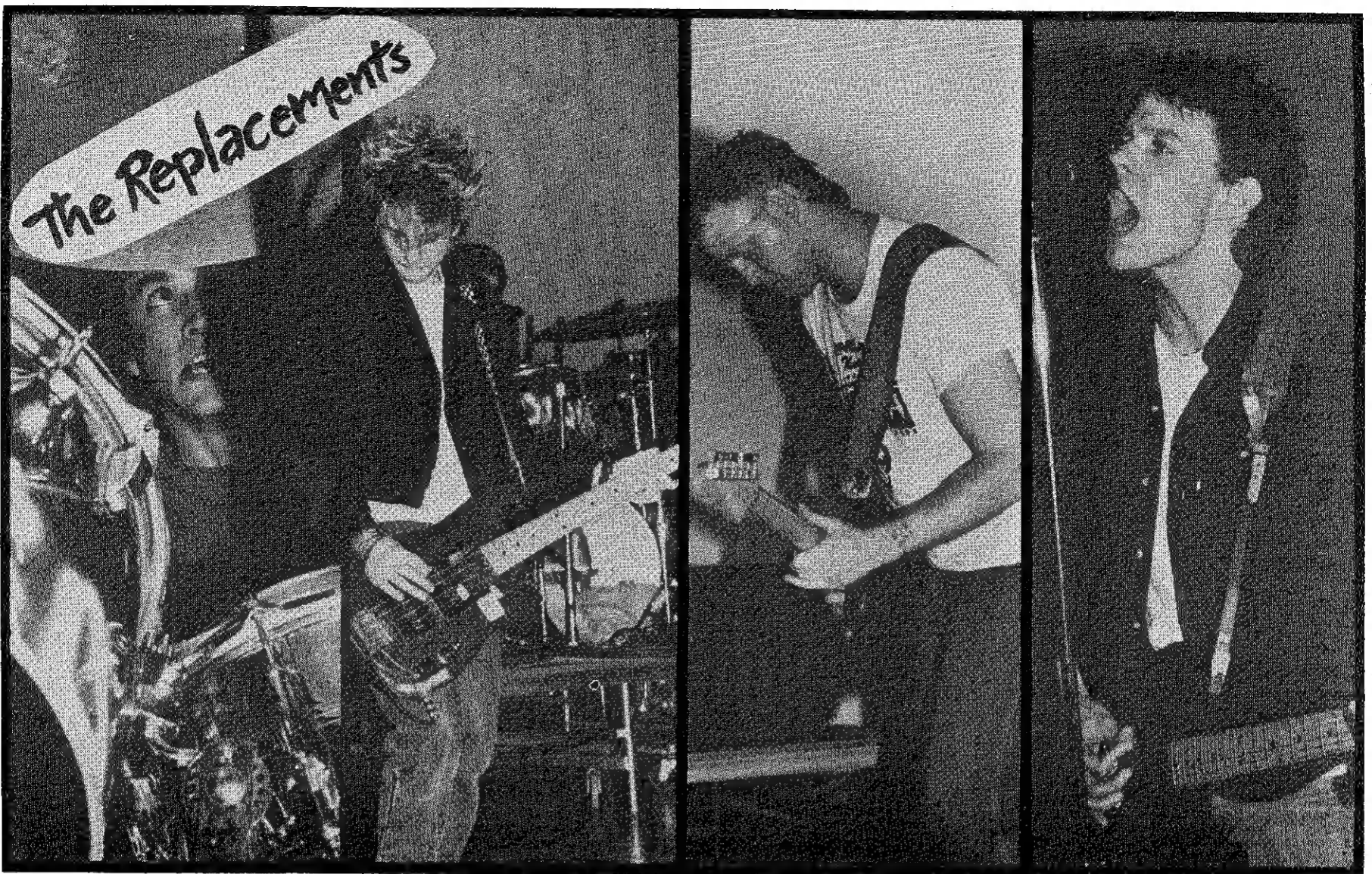
CANTRELL'S

FACTUAL

BASIC STATIC

WHAT IF THINKING

FROM DETROIT



by Sally Reames & Lynn Dusley

For the majority of you who DID NOT see The Replacements at Cantrell's, August 7th, you missed a night of raw power. The band played a great set consisting of originals and cleverly contrived covers. We were amazed at the assortment of styles. The covers included everything from Gary Glitter's "Leader Of The Pack" to an old country classic "You Think I'm Psycho Don't You Mama" (which you may remember Elvis Costello having done). It's hard to categorize their style. They seem to have assimilated all the different types of music they've grown up listening to and meshed them into something of their own... everything from blues to heavy metal, country, and good ol' rock and roll.

The Replacements come from Minnesota and are: Paul Westerberg (vocals, rhythm guitar), Bob Stinson (lead guitar), Tommy Stinson (bass), and Chris Mars (drums). We don't know if it was the lack of audience or what, but by the end of the evening they began switching off instruments and doing everyone's old faves. After awhile it was hard to remember who was playing what! They ended their set by doing a wonderful blues jam with help from Jason Ringenberg and Will Rambeaux. Now we know why they call themselves The Replacements!!

For those of you interested, vinyl is available through Twin Tone Records, 445 Oliver Avenue South, Minneapolis, MN 55405.

Think Orange



THE BMT'S

by Allen Green

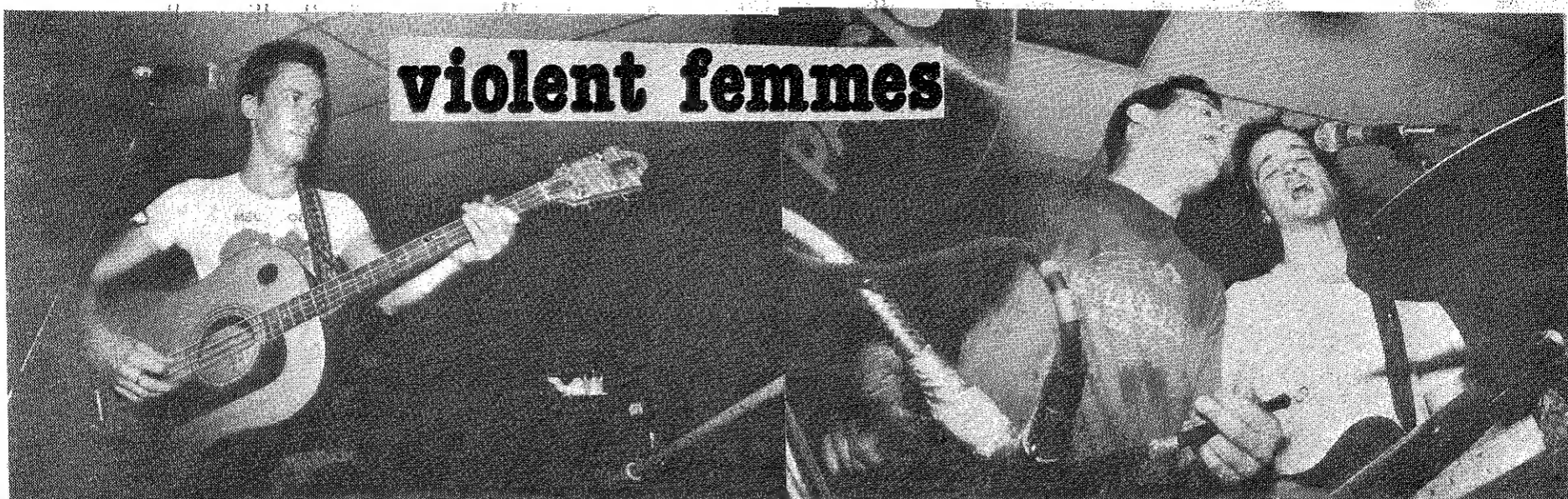
The BMT is a subway that goes from Brooklyn to lower Manhattan. It is said to be the most dangerous subway in all of New York City. More people have been killed on the BMT than on any other line. One of that city's most promising rockabilly bands has named themselves after the infamous BMT subway. "We didn't have anything to call ourselves and we had a gig, we named ourselves after the subway and it stuck" says drummer Vinni Matland, "...everytime it gets printed, they have to use all capital letters, so it's cool."

Like another well-known New York based rockabilly band, The BMT's got their start in England. But that's where the similarities to The Stray Cats end. The BMT's don't opt for the stand-up bass and drum kit and 50's atmosphere, instead they play gutsy, hard-charging twang-flavored rock n' roll in the tradition of, say, Creedence Clearwater Revival, whom Matland cites as an acceptable comparison.

In addition to Matland, the BMT's are: Tommy Byrnes, guitar and lead vocals, and Kevin Shaw, bass and vocals. Their first EP was recorded at the legendary Sam Phillips studio in Memphis Tn. An album, also recorded with Phillips, if it isn't out yet, should be out soon. The BMT's hold Nashville in high regards, and as those of you who saw them a couple of months ago at Cantrell's can attest, they put on a dynamite live show. Let's make them feel welcome when they return to Cantrell's on Sept. 9th & 10th.



photo credit: PaPaFu



violent femmes

-Loren Gerson

INNOVATIVE folk-punk rockers from Milwaukee, Wisconsin, the VIOLENT FEMMES played Nashville on the last Saturday night in July at Cantrell's to a hot and packed crowd. With the volume at an all time low level, the Femmes brashed through their debut album's agenda including "Gone Daddy Gone", "Prove My Love", "Add it Up" ("Are you sure you're ready for this one?" asked Gordon Gano beforehand), "Kiss Off" and "Blister in the Sun", along with new material like "Let it Rain" which rang of a hand-clapping soul-raising Gospel influence. The Femmes gig more than fulfilled expectations anticipated from repeated album spins. The offbeat/onbeat tunes and biting lyrics were delivered in the unpretentious and raucous Femmes style: "Straightedged". They had indeed captured their live sound on vinyl and had very much captivated the crowd with that live energy.

Joining forces about 2 years back, the trio includes Gordon Gano on guitar and lead vocals, Brian Ritchie on a large Mexican 4-string acoustic bass guitar ("You can see it on that corn chip commercial when they show that Mariachi band", explains Ritchie) and Victor DeLorenzo who stands at an unusual-looking drum set.

NIR: How has the response been on your tour?
Ritchie: Pretty good. We've fooled quite a few people so far. Yeah straight-edged.

NIR: How did the band start?

Ritchie: About 2 years ago I had known Gordon and Victor previously and we were in a lull in our respective musical careers so we just decided to get together and play for fun although we thought it was just going to be a temporary thing and the response was so great in Milwaukee, not in terms of the amounts of people that were getting into it but the enthusiasm of the people that did hear us, that we decided to stick together and we were having a lot of fun playing and gradually it snowballed into having a record out and to touring around the country.

Gano: Snowballed with a little push from us. It wasn't like it just sort of happened and we don't even know why.

NIR: Is the rumor true that James Honeyman-Scott late of the Pretenders discovered you playing outside on the sidewalk of Milwaukee?
Gano: Absolutely. It makes for an interesting story and interesting reading but, it didn't break us on any kind of a national level. That happened after we'd been together only about 2 months. It happened almost 2 years ago.

Ritchie: It's helping us a lot more now than it did then just because more people are interested now. Ever since our first trip to NYC we've gotten a lot of attention in the press and media.

NIR: Tell us a bit about your innovative instruments like the "tranceaphone".

Victor: It's a metal ascan that sits on top of a floor tom tom and I play it with brushes and that's how I get that crazy sound I get out of it. Milwaukee is a real crazy place. It's actually one of the music capitals of the world; stands right up there alongside Nashville and NYC of course. Not too many people realize that but, we're trying to spread the word.

Ritchie: In fact they're the 3 major centers of music in the world: Nashville, NYC and Milwaukee.

NIR: Do you drink Milwaukee beer?

Ritchie: No we don't drink beer, we're straight-edged. Seriously we drink Bonemian Club which is from a very small brewery in Monroe, WI.

NIR: Where did you get the name Violent Femmes from? Why Femmes for three guys?

Ritchie: Absolutely no meaning at all to the name. I don't know if they have this slang down here in Nashville, but in Milwaukee a femme means like a whimp or a sissy and violent is the contradictory term to femme so it means nothing and never meant anything.

NIR: What about your plans for the future.

Ritchie: We're preparing to go to Europe in a few weeks and our album is being released over there in England, Holland and Germany. And after that we're going to come back to the States and do another tour and then we'll start rehearsing to record our second album.

(Music appreciators don't miss this band. Buy their album, catch them when they play Nashville if and ever again and wait impatiently for their second release. Straight-edged over and out)

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FACTUAL CONT'D FROM PG.

I don't like to use that particular word, but it is. It's an experience. You build a mood. You paint a picture. We've been working it out in the last year. We've done quite a few road dates, and it's just been pushing us towards a more unified sound. The songs we've been working on a long time are even evolving this way. We've redone certain songs that we felt were still valid conceptually, but not for our sound...some of them, we've just put on the shelf.

N.I.R. So the audience response from all the places you've played on the road has helped shape the sound that is Factual today.

Robb: Yes definitely. There's no doubt about that...we've been going more into the northern areas, and really very little in the south and I think that has had an influence overall on us as people...and as musicians as far as what's going on in different sorts of places and where you feel like you relate, and people relate to you.

N.I.R. Is this to say that northern audiences are more into moods, while southern audiences prefer to dance?

Robb: Yes and no, because they're into dancing too, but it is more of a...you take a place like Chicago. There is a big dance scene, but there's a bigger core scene...people that wouldn't necessarily come out to dance but they hang around the walls...these people go to a disco to dance, but when they come see you, they hang around and stare. It's a little different from here because here people are more into dancing at the scene. Maybe it's the fact that they've got the ability to go to a dance club, and when they go see a band, it's more of a concert-type thing...

N.I.R. How does Factual write songs?

Robb: They've all been done a little differently. It's anywhere from one person having a complete idea of things totally worked out, to just going in and playing out ideas and jamming to ideas and coming up with different ways to change things. Generally it's a little bit of both...a Factual song usually has an interesting blend of electronic and acoustic percussion that's pretty unorthodox. Even on trendy radio, most of them have either drum machines, or real drums. We use a drum machine that doesn't sound like real drums, and real drums with it. It's a different blend of sound and that's really one of our trademarks.

N.I.R. How do you approach lyrics?

Robb: These songs (on this project) are more conceptual and the lyrics are more evocative, they're more emotional, more pleasing. From a lyricists standpoint or from a singer's standpoint, they're more involved as far as the way

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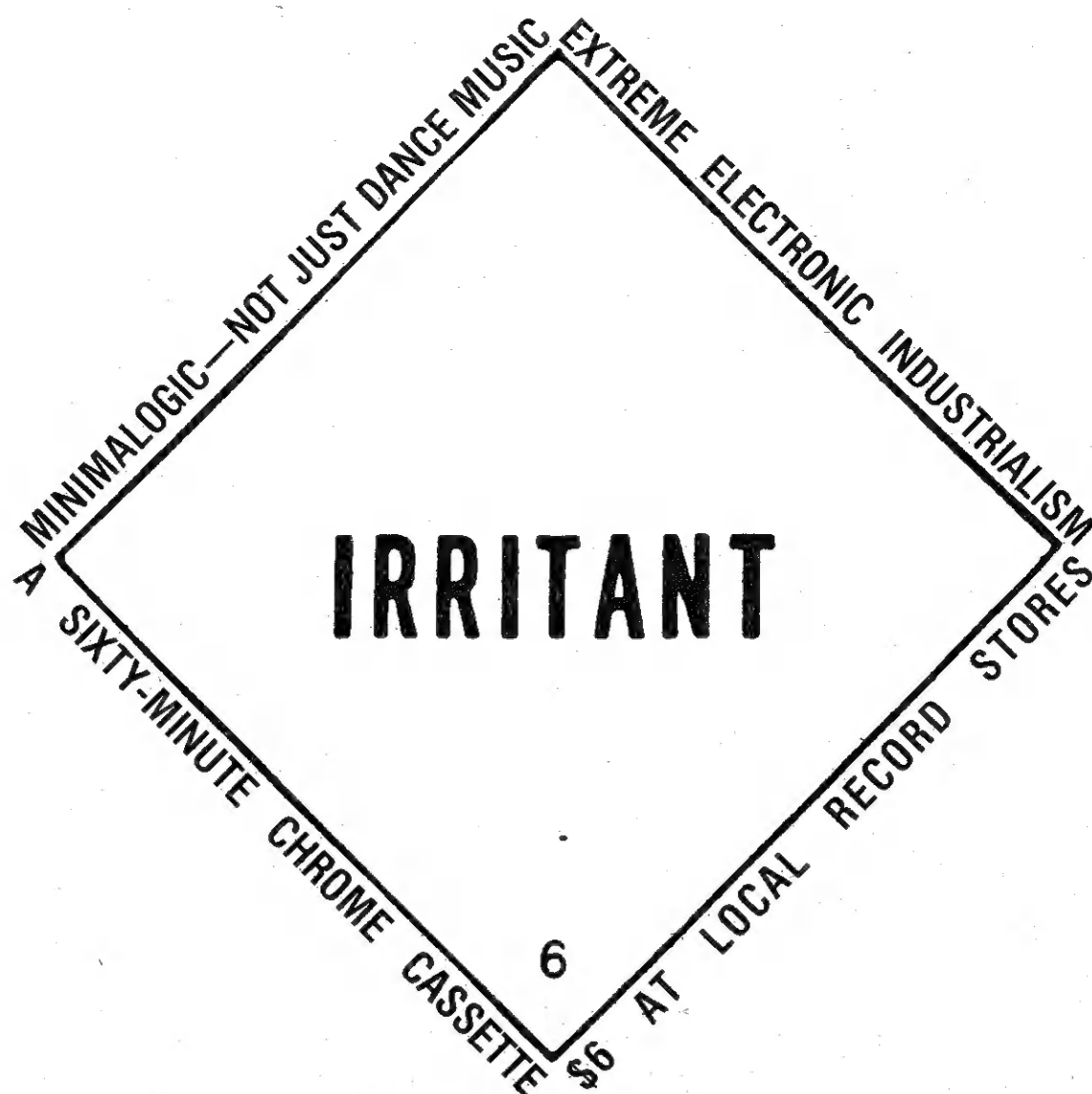
they were developed. Most all of these songs, the lyrics were developed in performance, every word almost. You go back and put your best ideas together and that's basically how I write lyrics.

N.I.R. Any closing comments?

Robb: I've got something I'd like to elaborate on a little bit. I don't know how to approach it except from from an overall "pissed" attitude. It is, to me, probably one of the most frustrating things about what we're doing, and that's the fact that this is a hard working band. We're very serious about what we do. We live this 24 hours a day for the most part...it's something to see an overall view of British bands, and how they seem to just go out to the garage to find them. To make big rock stars out of them, and corporate giants out of them. It's like if you're not out of the record factory, which is Great Britain, then you've already got a strike against you. I think it sucks. I'm into internationalism as much as anyone else, but I think people ought to realize what they're supporting and what they're doing...it's a frustrating thing for me because I've seen a lot of these bands, and I've watched them work. I'm not saying that it's all like that and it's all invalid, but I'm not trying to cry wolf either...it's enough to make you a little angry.

FIN

Factual's future holds plans for the addition of sophisticated visual effects to their already energetic live show. Fans have no doubt noticed that Factual was always included tasteful lighting as part of their presentation, and now they intended to carry that one step beyond. They are looking at computer-controlled lighting systems at this point, and are investigating computer-generated graphics as a means to add a unique visual element to their shows. These systems would, ideally, be interfaced with their drum machine to create a constantly shifting, always in time with the music display. While it's unlikely that Factual will have incorporated these elements in time for their forthcoming Sept. 3rd show at Cantrell's, Robb did promise one of the more interesting light shows that a Nashville club audience has ever seen.



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